wick-lane, that we can hardly suppose that Sir Christopher Wren was unacquainted with the baptistery, whilst the internal cone of brickwork, supporting the dome, differs from that of St. Paul's only in having its springing from the arcade of the interior, instead of at the springing of the dome. The original covering of the dome was lead, but tiles have since been substituted. The conical, and the hemispherical portions are both of brickwork; the former is two feet six inches in thickness at the base, and the latter one foot six inches. The cone is surmounted by a small hemisphere, which retains its original covering, and supports a statue of St. John the Baptist. The dome is divided, perpendicularly, by ribs of marble at intervals. The total height, internal, is about 163 feet, and that of the two internal arcades eighty-eight feet six inches. The upper arcade of the interior forms a gallery, from which the ceremony could be seen, and was reached by stairs in the thickness of the wall. One of the arches of this range is filled with mullions and tracery. The building is ornamented with horizontal bands of blue marble, but which are omitted above the second arcade, and in the outer wall of the second story in the interior. In the centre of the area, on three steps of white marble, stands the font, which is octagonal, and composed of different kinds of marble. The basin is about fourteen feet in diameter, and would contain six or eight full-grown people. From the centre of the font rises a pedestal, whence the water issues, supporting a statue of St. John the Baptist in bronze. On each of four sides of the basin, within, are smaller basins, supposed to be for the immersion of children, that practice having been introduced in the thirteenth century. Another font stands opposite to the altar, adapted to the ceremony as now practised. The altar stands west of the font, so that the bishop, when officiating, would face the east. Above the altar was a vase, in which, according to Martini, the eucharist was placed for those newly baptized.

But the pulpit is the greatest ornament of this baptistery. It forms a hexagon in plan, and stands upon nine pillars, two of them being for the staircase. The material is marble or alabaster, and the whole is elaborately enriched with sculpture. The desk for reading the Gospel is supported by an eagle, and that for the Epistle, which is lower down, and rises from the staircase, rests upon a bracket-column. The leaves of the capitals are Corinthian in general character, and worked with great delicacy. The alternate columns stand upon lions, and that in the centre upon sculpture representing St. John and his eagle. The arches springing from the columns are circular, and the mouldings have a Roman outline, but a Gothic character is given to the work by the cusps, which, say Messrs. Cresy and Taylor, were perhaps added at a later period. The basso-relievos exhibit great purity of design, and are a fine specimen of the sculpture of the 13th century. The last in the series, the Last Judgment, is a surprising work, from the great labour which has been devoted to it, and the variety of expression which it contains. This pulpit was so much prized by the Pisans, that it was placed under the protection of the government, and it was the duty of the Podesta to send a guard during the Holy week, to preserve it from injury. How much does this contrast with the apathy of the present government of Tuscany to the value of their antiquities, and with the indifference to theirs, of an English government. Niccola da Pisa, the architect and sculptor of this pulpit, was the founder of the Pisan school of sculpture, and contributed mainly to that important influence, which the art exercised over that of architecture, and which distinguishes the Gothic architecture of Italy from that of other countries. At the period when painting had made slight progress, sculptors were numerous in Italy. They united the practice of sculpture to that of architecture, or to the art of the goldsmith, and not unfrequently left evidence of great abilities in all. Niccola da Pisa practised from 1225 to 1297, and Messrs. Cresy and Taylor consider, that there is no indication of the pointed style in his works, though Mr. Knight gives some of his buildings, as examples of pointed architecture.—The exterior of the baptistery is rich in carved decoration, and much of it has been taken to prove that the artists of Pisa were admirers of the Greek style; but it is probable, that this resemblance would not have been discovered, but for the supposed Byzantine origin of the cathedral.

Had the buildings of Pisa been erected, studiously to afford a subject for controvesy, their origin and dates could hardly have been more disputed. The baptistery was commenced in the year 1153, Pisan style, the architect being Diotisalvi, and much discussion has been occasioned by the reference of the Gothic portions to the same date. In Vol. XV, of the "Archæologia," Mr. R. Smirke, Jun., F.S.A., published an essay, in which he endeavoured to prove that the Gothic portions in the baptistery and the Campo Santo, were of the same date as the semi-circular arches. He believed, that there were no examples of this style of decoration in Italy, at the time, and said that the Gothic architecture of an early period attained great richness. He noticed, that the round arches were cuspidated, but that the crockets on the pinnacles had no resemblance to foliage. His assertions were replied to, in the same volume, by Sir H. C. Englefield, Bart., who argued that the Gothic parts must be later, because the campanile, built in 1174, had no Gothic features, because the interior of the baptistery was not Gothic, and because the pediments above the columns of the second story, caused great irregularity in that part of the design. He also remarked, that the bands of blue, which were continued through most of the decorations, were not through the Gothic pediments. — In some further remarks, Mr. Mr. Smirke ventured to assert, that crockets of earlier construction, alluded to in our previous paper, were found in the cathedral, but, he ably supported his original statement by saying, that one style did not so much characterize each particular era in Italy, as in England, that there would be constructive difficulties in continuing the bands, and that the interior of Sta. Maria, at Florence, was equally remarkable for simplicity in the interior. He also thought, that the pediments were required for the proper carrying out of the first design. But, Mr. Arthur Taylor, who had made a very careful examination of the construction of the building, reported in the "Archæologia," Vol. XX., that all the Gothic parts were additions, except the windows and pediments of the third story, which were of the same date as that story, at all events. He thought, that these parts, though Gothic, might be earlier than the other Gothic parts, and compared them with "the early, or half Gothic style of Lombardy." The one arch filled with tracery, was the only Gothic part in the interior, but he discovered traces of an intended groined roof, which would have taken its commencement from the termination of the old work, and there was a change in the materials, just where the trefoil windows are seen in the third story of the exterior. He found from Morrona, and other records, that the building was carried on with several interruptions, and the conclusions which he finally arrived at, were, that there were *three* different styles, viz. 1st, the pure Romanesque of the first and second stories; 2nd, the "Lombardic, or mixed Gothic," of the third story; and 3rd, the Tedesque, or florid Gothic, of the accessory details; and that these were the work of separate ages. Messrs. Cresy and Taylor make use of the argument, that the Campanile would have had gothic parts, which, as we have shown, is not convincing, but they were fortunate enough to discover two inscriptions, which proved that no part of the pointed style could be older than the end of the 13th century. One inscription stated, that the work, which had been stopped, was resumed in 1278, when the original design was probably continued. The work of Diotisalvi terminated with the second range of arches. The Gothic parts they judged were of the 14th century, from the monument of the operario, which they had discovered, with which the armorial bearings on the windows, and their arrangement also agreed. They argued that, had the same hand designed the round arches and the pointed parts, a pediment in which the Virgin and Child are inserted, would have occupied at least a central position.

GUERNSEY.—A new church and cemetery were consecrated by the Bishop of Winchester on Tuesday week at this place.

COLLECTIONS FOR A LIFE OF INIGO JONES.

A SHORT time ago we laid before our readers some particulars of the life of Inigo Jones, then recently brought to light.*

In a valuable book written for the Shakspeare Society, by Mr. John Payne Collier, F.S.A. ("Memoirs of the principal Actors in the Plays of Shakespeare"), the author decides a matter of considerable interest in relation to Inigo Jones, by reference to the registers of various parishes. Mr. Collier says,

"The ordinary biographical authorities inform us that 'he was born about 1572, in the neighbourhood of St. Paul's, London, where his father, Mr. Ignatius Jones, was a cloth worker.' That his father was a cloth-worker is probably true, but he, like his son, was called Inigo. This point, as well as the exact period of the baptism of the great Inigo Jones, is settled by the following extract from the register of St. Bartholomew the Less, West Smithfield:—

Enego Jones, the sonne of Enego Jones, was expened the xix^th^ day of July, 1573.

The clerk, in various other entries relating to the family, made strange work of the name of Inigo, and spelt it in almost every way but the right, although never in its Latin form, Ignatius. Where and at what time his father and mother married we have not ascertained, but Inigo Jones, the friend, and subsequently the enemy of Ben Jonson, lost his grandmother rather more than three years after he came into the world; her name was Anne, and she was recorded as 'the mother of Enigo Jones;' meaning, of course, Inigo Jones, the father of the artist and architect. We do not hear of the family in the parish after 1579; but between the birth of Inigo Jones in 1573 and that year, he had various brothers and sisters born and buried, and as nothing has until now been heard of them, we have subjoined their registrations in a note."†

AWARDS OF OFFICIAL REFEREES.

PROJECTIONS FROM FACE WALLS.

The Requisition of Frederick A. Hall, of Friendly-street, in the parish of St. Paul, Deptford, and Richard Smirke Martyr, Surveyor of the District of Deptford, Kent.

WITH regard to a certain house in course of erection by the said Frederick A. Hall, on the south side of the upper London-road, in the parish of St. Paul, Deptford.

And whereas it is in schedule D, part 2, external walls, recited thus:—"And every plate, lintel, bond, corbel, being of wood, and every wood brick laid into any external wall, and all ends of joists, of girders, and of the heads and sills of partitions running into any external wall, must be fixed at a distance from the external face of the wall of four inches at the least."

And whereas it is in schedule E, projections from face walls, &c., recited thus:—"And as to all balconies, verandahs, porches, porticos, shop fronts, open inclosures of open areas, and steps, and water-pipes, and to all other projections from external walls, not forming part thereof, every such projection (except such part of shop fronts, and the frames and sashes of the windows and doors, in reference to the necessary woodwork thereof) may stand beyond the general line of fronts in any street or alley, but they must be built of brick, tile, stone, artificial stone, slate, cement, or metal, or other proper or sufficient fire-proof materials, &c. &c.

And whereas the said house is being built on ground in the occupation of, and on lease

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* See p. 37, *ante*.

† From the register of St. Bartholomew the Less:—
"11 Sept., 1575. Philipp Johnes, the sonne of Enygoe Johnes, was expened."
"14 Oct., 1575. Philipp Johnes, the sonne of Inygoe Johnes, was buried."
"3 Feb., 1576. —— Johnes was expened, being the doughter of Enygo Jhones."
"12 July, 1577. —— Jhones, the doughter of Enygo Johnes, was buryed."
"7 Sept., 1578. Anne Johnes, the doughter of Enygo Jones, was expened."
"19 July, 1579. Anne Johans, the daughter of Enygo Johans, was buried."
There are no other entries relating to the family in the same register, nor in any others that we have had the means of consulting. We may add that Webb in his inscription upon his master, Inigo Jones, mistakenly gave the date of his birth, "Natus Id. Julij, 1572."

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